

THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

No. XXI.

PUBLISHED EVERY THURSDAY, AT NOON.
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XVII.

THURSDAY, MAY 26, 1842.

A recent number of the "Athenæum" contains a shrewd and pithy article on the restoration of the drama, from which we extract the following, as suggestive of hopeful advantage to that portion of it, at least, for which we are most particularly interested, the lyrical drama; and of prospective benefit, in every sense of the word, to the numerous theatrico-musical persons whom the early closing of the metropolitan theatres has thrown out of employment, and to whom the erroneous notions of the managers of the said theatres, even while they were open, have never granted a fair opportunity either for display or improvement.

"Let the residents of every neighbourhood have in turns the best performances brought home to their doors, by means of ambulatory companies of tragedians, comedians, vocalists, and so on. The German and Italian operas are thus naturalised in England; why may not the English drama be visitant in our suburbs and great towns? If Mr. Macready had a company of tragedians, Mr. C. Mathews one of comedians, Mr. Kemble one of vocalists, who should visit by turns Liverpool and Manchester, Greenwich and Richmond, making a continual circuit from one end of the metropolis and of the kingdom to another, the proprietors of theatres letting them nightly, the public and the players would be gainers, and the drama might flourish as of yore. The provincial theatres are bankrupt, because London monopolises all the talent on the stage, and the advanced intelligence of the day will put up with barn theatricals no longer."

Such is the common practice throughout Italy and Germany, where comedians, vocal and instrumental performers, corps de ballet, &c., are engaged in separate companies, under distinct leaders, by the year; perform constantly together, proceed from city to city, and village to village, repeating the same *repertoire* of pièces, and are subject to no vicissitudes of management, much less to the necessity for mountebank puffs, or sympathetic appeals. A very brief consideration will show the great amount of advantage that must

accrue to the art and the artist, by this mode of arrangement. The performer, saved from the danger of sudden disemployment, has no need to be constantly looking out for future engagements, nor to be anxious about probabilities and chances of success or failure; his whole mind is left to the study and perfection of what he undertakes; the constant playing or singing with the same companions conduces alike to his own individual improvement, and to the general effect; the frequent repetition of the same works (for the change of locality permits of this, and even makes it indispensable) produces an ease and total unembarrassment in his duty; and the leisure afforded by the unnecessary of daily rehearsals, gives ample time for the full acquirement of whatever novelty he may be called upon to execute or prepare. The art, thus attains a higher character than it can possibly reach under our system, which renders incessant rehearsal, undigested study and harassing occupation, essential for the changes of performance required, and moreover absorbs much of the mental capacity of the artist in business anxieties, and irrelevant speculation; the art, and the art alone, thus becomes the business of the artist's life; every repeated performance is a better and more regular rehearsal, and gives a higher burnish, a more finished polish, to what is so rehearsed; and the wide dissemination of these artistical gems throughout a country, at once teaches the appreciation of, and creates a just relish for them. The public, are essential gainers by the plan, which offers to the most remote the enjoyment of refined art in lieu of the roughest materials; brings variety, that best incitement to all appetites, as it were to their doors; educates them in the progressive advance of all that is connected with intellect and manners, and gives to the peasant at his cottage fire-side, the self

same topics that form the conversational charm of the palace.

Whatever profit might be derivable for the empire of tragedy or comedy, from the adoption of some such mode of administering its politics in future, we will not presume to hazard an opinion; but we are quite certain, that it could be made extremely serviceable to the cause of National Music, and the foundation of an Operatic Drama in this country. We have long felt that one of two means, can alone establish a school and theatre for English Opera amongst us; it must either be effected by the influence, and at the pecuniary risk of the Government, or by the manly and steadfast association of musicians and musical persons in general—composers, singers, and instrumentalists, bound together, for a term at least, by indissoluble bonds of law and self-interest, and making common cause for a general good. We apprehend the former of these indispensable efforts is but little likely to be speedily accomplished—the present moment is, we think, peculiarly appropriate for the adoption of the latter. The mistakes and misfortunes of managers have abruptly closed the doors of the London theatres at the very meridian point of the London season—the Italians and Germans have absolutely bowled us out, and the patronage lavished upon them rears, as it were, a golden barrier which the neglected steel of native talent, however bright or tempered, can neither penetrate nor spring over. The children of Thalia and Melpomene (who, by the bye, are praise-worthy examples of fraternity worthy of emulation) find numerous homes and engagements readily open to them—they are of that fabled genus which, severed into atoms, becomes each the centre of a living family; thus the broken companies of the two winter houses, send drafts of reinvigoration into a hundred other languishing

establishments. But Music is not to be dismembered and retailed; for, to perform an opera, we must have principals, chorus, and orchestre; either of which is but imperfectly provided for in the amount of material considered requisite for provincial or second-rate theatres; and, in many cases, neither of the three desiderata have ever entered into the calculations of the theatrical legislator.

It seems to us, that a company of vocalists and instrumental performers who would unite—first, for the due preparation of some five or six operas—secondly, to negotiate with the managers of all the principal theatres in the kingdom, and arrange convenient tours—and, thirdly, to proceed *en masse*, and repeat the works so studied and arranged—it seems to us, that such a company would derive a considerable lucrative profit from their labour; would occupy time now useless or but partially valuable, and occupy it wisely too; would forestal the market, which the large flights of foreign migrators have in contemplation, for the coming autumn; would instruct provincial audiences in the right appreciation of music, so that they might the better detect the quackeries which fashionable exotics have latterly administered to them; and that they would themselves reap a still more glorious reward, in their own self-improvement, and in their better fitness to make a formidable stand for their art in London hereafter, and against all competitors. We trust these hints will sink into the minds and hearts of those for whose most especial benefit they are intended, that they will vegetate therein, and ere long “bring forth good fruit.” C.

ORIGIN OF CHARLES DIBDIN'S SANS SOUCI.

In the summer of 1788, Dibdin, having fallen out with the managers, determined to go to India, where his brother had lately died, leaving, it was supposed, considerable property, especially a sum due from the Nabob of Arcot, of £3,500. The vessel in which he set sail was driven by stress of weather into Torbay, where Dibdin found it expedient to abandon his scheme and return to London. Instead, however, of applying to the theatres, he determined, as he says, “to put himself forward, and try his chance once more with the public.” The result was “The Whim of the Moment,” an entertainment consisting of recitations and songs, somewhat after the fashion of Mathews’s “At Home,” but differing in these material particulars

—that Dibdin sat to a harpsichord, and himself played the accompaniments to his songs, but did not dress any of his characters, nor attempt a theatrical personation of them, as Mathews used to do in the closing acts of his entertainments.

“The Whim of the Moment” was produced in October, 1788, and acted at intervals till the following April. Dibdin was a prisoner in the King’s Bench throughout the period, and could therefore only appear in Term Time, under cover of day-rules. The entertainment was first given at the Lyceum, in the Strand, and afterwards in a room in King Street, Covent Garden, now Stevens’s auction-room. The prices of admission were three shillings to the part called the Saloon, and two shillings to the Gallery. “The Whim of the Moment” was a failure in a pecuniary point of view; but Dibdin saw, from the satisfaction he gave to those who attended him, that it was a kind of entertainment that would gain in popularity as the public became familiarized with it. This expectation was so fully realized, that for about twenty years—generally from October to April—he was induced to pursue the scheme, and brought forward during that period eighteen entirely original entertainments, of three acts each, besides a number of one act pieces, some occasioned by the events of the day, and others constructed for the purpose of re-introducing popular songs from the entertainments of previous seasons. He generally opened with an entirely new three-act piece, which, at or after Christmas, he curtailed, to admit of one of the shorter pieces already described being played after it. For several years, Dibdin repeated the entertainments in the day-time, at the Paul’s Head Assembly-Rooms, Cateaton Street, at that time a place of fashionable resort in the City. The admission to the Paul’s Head Rooms was by tickets at 4s. each.

THE LAST MOMENTS OF BEETHOVEN.

(From the French of one present.)

Beethoven died of the dropsy; this fatal malady became first apparent after a violent fit of passion. He was obliged to undergo the operation of tapping, from time to time, which produced a general prostration; the stomach could no longer bear either medicine or nourishment. Dr. Malfatti, one of Beethoven’s oldest friends, who was aware of his taste for spirituous liquors, prescribed for him iced punch. At first the patient found himself much better under this regimen; he had several tranquil nights, regained his vivacity, and even dreamed of proceeding with his last oratorio, “Saul and David.” But this was but a flash; Beethoven indulged too freely in the prescription, and soon experienced the effects of over-excitement, congestion of the brain, and drowsiness; when he no longer slept, he was visited with momentary fits of delirium. The doctor was compelled to forbid the taking of iced punch, and from that moment the strength of the patient declined from day to day. Beethoven became cognizant of his approaching end. To those who sought to turn him from these sorrowful reflections, he replied, with a shake of the head, by an allusion to the “Messiah” of Handel: “My day is at an end; if any doctor can now aid me, his name shall be called Wonderful.”

When his last hour arrived, the physicians acquainted him of it in writing; Beethoven took the paper and read it through with calmness; he then gave the doctor his hand, and said with a grave and affecting air, “Send me the clergyman.” Then he remained for some time absorbed in his reflections, and remarked to the physician on dismissing him, “We shall soon meet again.” The curate of the parish attended, and administered the holy sacrament. On being left alone with his friends, he turned towards them, saying, “Plaudite amici, finita est comedia.” Some hours afterwards he became senseless, and the next morning all the evidences of an approaching dissolution were apparent. On the 20th of March, Beethoven breathed his last. On the same day burst forth a violent storm, accompanied with terrific flashes of lightning, prolonged peals of thunder, and tempestuous drifts of snow.

CORRESPONDENCE.

THE IMPROVED TUNING FORK.

TO THE EDITOR OF THE MUSICAL WORLD.

MR. EDITOR.—I am delighted that something has at last been done for the desirable purpose of fixing the hitherto variable pitch; and grateful must your readers be for your valuable article explanatory of the subject. But notwithstanding the science and ingenuity which have been employed to effect the present improvement, I apprehend there is much yet to be done, before we can hope to possess what may be truly considered a standard Tuning Fork; the influence of time, atmosphere, and climate, being all antagonist to the continuance of that perfection which the study and skill of the present improver have enabled him to arrive at.

I left England for Canada in 1837, taking with me a Fork of the ordinary description, in tune with the pitch at the Philharmonic and Opera House; on my return in November last, I found the said Fork considerably below the pitch of all the London orchestres, and nearly a quarter of a tone flatter than Forks more recently made, or which had not undergone the changes produced by climate, or whatever other cause had contributed to alter the pitch of mine.

It therefore appears to me, that until we can discover means of counteracting the influence which temperature and the action of the atmosphere are known to have upon metals, the possession of a standard pitch must be hopeless, except to those who have the skill and apparatus to keep their instrument constantly regulated; especially, too, since it is known that the same influences operate also upon the pitch pipe, though in a different way; and, indeed, upon all sonorous bodies, whether of wood, string, or metal. I trouble you with this, hoping it may have the good fortune to awaken the attention of some scientific reader, whose better judgment and wisdom in such matters may be directed to the discovery of the musician’s desideratum—an instrument which shall maintain an unvarying standard pitch; in which case, I am sure, you will not regret the space my letter will occupy in your valuable columns, nor consider my troubling you a needless intrusion.

I am,

Mr. Editor,
Your constant Reader and Admirer,
HARMONCUS.

Bristol, May 21, 1842.

We should render an injustice to the scientific improver of the Tuning Fork, lately noticed by us, were we to omit the letter of Harmonicus; the hints contained in which, and the considerations to which they give birth, being such as will doubt-

less prove acceptable, and we trust useful. We recollect to have seen some curiously correct time-keepers on the Continent, the principal improvement in which being a pendulum composed of several rods of various metals, known to be acted upon in dissimilar ways, by atmospheric influences, the elongation of some counteracting the contraction of others, and thus producing an unvarying oscillation—might not some amalgum of such differing metals be employed in the formation of the Tuning Fork, and thus render durable the standard which the process employed for the production of Mr. Parker's instrument produces?

Ed. M. W.

THE SLEEPING POST.

TO THE EDITOR OF THE MUSICAL WORLD.

MR. EDITOR.—Not being in the habit of corresponding with any paper or periodical, this communication may have faults; but as truth will redeem many, I persevere, and trust to your well-known spirit of impartiality to insert it. The Morning Post of to-day (Tuesday the 24th inst.) amongst its numerous musical "critiques," pays Mr. Parish Alvares (I suspect it is vice versa,) a high compliment for his execution of an "incomprehensibly beautiful fantasia on the Harp," but I will quote the passage, (not from the Harp, but from the Post)—"Mr. Parish Alvares gave one of his incomprehensibly beautiful fantasias on the Harp. The Air (it must have been an Air indeed) of the Mermaid's Song, in Oberon, was heard throughout the whole of his performance (*capital ears the Post must have!*) as a gracefully-flowing melody, and yet to its production none of his fingers (*very true, there I do agree with the Post,*) appeared to be devoted, but all those of both hands were incessantly occupied in playing a set of variations, as *rapid as light*, (so *rapid* they could not be caught, so *light* they could not be seen,) with occasional lightning flashes from one end of the instrument to the other. The oftener we hear this gentleman, the more surprised we are at his powers." Now Mr. Editor, the foregoing fantasia must have been "incomprehensible" indeed, considering that Mr. Parish Alvares was not in the concert room, (I think—I am certain he did not perform at all during the evening of the "Societa Armonica" concert, to which the preceding alludes,) while the really wonderful performance of Signor Cavallini, who performed a fantasia on the Clarinet instead of Mr. Parish Alvares on the Harp, remains unnoticed. Further comment, I presume to be useless, touching the truth of the foregoing reporter's musical reports—so much for "paper musical information" or rather "musical/paper information!"

I remain, Mr. Editor,

Your constant Peruser,

THE YOUNG GENTLEMAN THAT SAT
IN THE MIDDLE OF HER MAJESTY'S CONCERT ROOM,
ON THE NIGHT OF THE SOCIETA ARMONICA CONCERT,
MONDAY EVENING, MAY 23, 1842.

Tuesday May, 24, 1842.

Newspaper writers are not ubiquitous, more than less important mortals, though their function, at this busy season, might render that a most desirable gift and property—but newspaper writers, whose vocation it is to make the world wiser by their wisdom, human as they are, and liable to err like the rest of us, should at least have the ingenuity to avoid detection. Our dear Post, at which we and others have oftentimes slept—this is a malicious and perverse pun, but the reader is entreated to excuse it, especially as we happen to be ourselves in the excusatory vein—our very dear Post was probably asleep himself

at some other concert, and dreamed of Mr. Parish Alvares, and flashes of lightning, and other incomprehensible matters. Such a faux-pas is excusable in one who is compelled to enjoy or endure fourteen soirées every week, the enviable lot of our dear Post; and it is more than probable that the worthy was hardly awake before the fib in question had descended from the boudoir and become familiar in the housekeeper's room, and the butler's pantry. Surely this is punishment enough! pity our dear Post, sweet young gentleman and kind old lady, and mercifully excuse him.—Ed. M. W.

REVIEW.

Musical Athenæum; or Nature and Art, Music and Musicians, in Germany, France, Italy, and other parts of Europe, by Joseph Mainzer.—Simpkin, Marshall & Co.

This is an extraordinary publication, not on account of its size or fashion, certainly not by the value of its material, but from the importance of its title, which to us appears an anomaly and misnomer; since the pages reveal very little of Nature, display but a second-rate species of Art, afford small information (and nothing new) of Music, and tell us still less of Musicians. Mr. Mainzer should have quoted the adaged words of Shakspeare—"What's in a name?" for he seems to have come to the logical conclusion, that as "a rose by any other name would smell as sweet;" so, a rambling narration respecting Mr. Joseph Mainzer, his doings, and opinions, might stand a chance of gaining acceptance, quite as well, under the somewhat more attractive title of the "Musical Athenæum."

The book is inscribed by its author, "To my pupils and friends;" and proceeds with an introduction, shewing that it has been written, chiefly, for their express enlightenment and edification; upon ascertaining which, we felt half inclined to proceed no further; as we have not the honour, nor the wish, to rank in either of these classes: first, because we can obtain preferable instruction elsewhere, and secondly, because we deem the said "friends" in no small degree culpable, for the tolerance of their protégé's inflated pretensions, and for the flatteries they have bestowed—nay, heaped upon his merit, until it has become somewhat in the predicament of the proverbial "needle in a bundle of hay." However, as we had dipped into the book, we thought we might as well wade through it; and having wearily, but safely landed on the blank primrose-coloured cover, after taking breath and shaking the spray from our wig, we will forewarn the curious reader of what he may expect to meet with in the passage, and spare the less inquisitive, the trouble and unrecompence of making the adventure.

Mr. Mainzer sets out by asserting that music, "the holiest and most mighty of the fine arts, has in England been scarce deemed worthy to rank amongst them, and has hitherto dared not venture to arrogate to herself such a title." Hence we are led to infer the charitable motive of Mr. Mainzer's advent is, to give the art a home among us—us,

whom Gibbons, and Tallis, and Wilbye, and Purcell had contrived to imbue with a pretty general relish of the art, long ere the countrymen of Mr. Mainzer had emerged from a state of musically gothic barbarity. We are next told (or rather Mr. Mainzer's pupils and friends are told) that music, "has for the most part been prostituted by its professors to the ignoble ends of gain," and the inference is slyly insinuated of Mr. Mainzer's wonderful disinterestedness in crusading amongst us infidels, for our musical conversion, or, as he elsewhere and frequently asserts "devoting his life and talents to the gratuitous advantage of the English million." At this point we must be permitted to digress for a moment. At the commencement of Mr. Mainzer's "Mission" (as he is pleased to term it) amongst us, we were disposed to welcome him, and to award him adequate praise for what appeared to us, a liberal and artistic intention; but time, that brings all things to their just level, has made us acquainted with two important secrets, viz:—that the object of the "Mission," is neither so self-devoted nor disinterested as we are taught to believe, and that the means employed are anything but artistic or efficient. We were present at the examination of Mr. Mainzer's pupils, after nine months instruction and practice; and we recorded our impression at the time of their proficiency, and our opinion that the method pursued was inadequate to the accomplishment of any satisfactory musical result. We have learned from indisputable sources that the "gratuitous" instruction, administered by our musical crusader, realizes for him an income more than doubling the stipend of Mendelssohn, or of Spohr, the two most eminent musicians of Germany and of our time. We are so anxious for the general diffusion of music as the happiest means for the mental and moral amelioration of the humbler classes of society, that we are disposed to award all sensible praise to whatever system or effort may contribute, however slightly, to that desirable purpose; moreover, we are so inclined to sympathize with people's infirmities of prejudice and delusion, that we constantly say to those who prefer a rushlight to sunshine, "enjoy and pay for your folly;" but, since Mr. Mainzer's "friends" do not tell him the truth, and since his "pupils" probably cannot, we will endeavour to prove by our candour and honesty, that we are his "friend indeed;" for, though we admit what he administers to be harmless quackeries, we think it too much to be continually told we are doctored gratis, while we are compelled to pay for our own drugs and furnish our own bottles.

Return we to the "Musical Athenæum;" our author's first chapter is headed, "Christian Heinrich Rinck;" of whom, however, we learn nothing but what may be gleaned from any tolerably accurate book of biography; the chapter is almost entirely occupied with a dull and egotistical account of our author's departure from his native village, which it was a woful pity he ever deserted—with some prolix descriptions of the habits and manners of a dissipated friend, one Theodor von Haupt, somewhat unadvisedly dubbed "a poet;" and who, we are afterwards coolly

informed "slipped off the yoke of life with his own hands, by lodging a bullet in his heart." We are also indulged with abundance of the author's peculiar thoughts, impressions and opinions; together with many gossiping promises of future advantage and amusement, and, with his singular sensations on a first introduction to the venerable organist Rinck, of whom we are to learn more hereafter; all which may prove interesting to the "friends," and even to the "pupils," if they can understand it; but, for ourselves, and we apprehend to musical persons generally, and the world at large, such matters are not very acceptable, in these days prolific of better things. We say nothing of the bombastic and hyperbolic style in which the book is written; our small acquaintance with German literature leads to the conclusion that it is not indigenous to that language, and Mr. Mainzer's knowledge of English leaves the onus of this, as well as many other offences to good taste, upon the shoulders of his flattering and unwise "friends."

The best thing in the book is a Gypsographic portrait of Rinck, and of this, we have little faith in the authenticity.

We recommend the printer of the "Musical Athenæum," to furnish his compositors' cases with an additional supply of pronouns of the first person, for such are of most frequent use in the vocabulary of the author.

MUSICAL INTELLIGENCE

Metropolitan.

MADRIGAL SOCIETY.

About forty professors and amateurs dined at the Freemason's Tavern, on Thursday last, Major Oliphant in the chair, owing to the unavoidable absence of Sir A. Barnard. After dinner, several fine Madrigals were sung; and in the course of the evening, the chairman, in an eloquent address, presented to Sir John L. Rogers, Bart., the late President, a massive antique silver tankard, as a tribute of the esteem of the members of the Madrigal Society, and in gratitude for his unwearied zeal in promoting its interests; the worthy baronet acknowledged the compliment paid to him, in the most feeling terms; after which the flagon was passed around the table, all the company drinking, "Long life and happiness to Sir John Rogers."

MM. MOLIQUE, MOHR, AND HAUSMANN'S SOIREEES MUSICALES.

The first of three entertainments, under the above attractive title, took place at the Hanover Square Rooms on Thursday last, and a pretty considerable audience attended. M. Molique is a violinist of very great ability, with a fine rapid finger, a clear but not very powerful tone, and a complete mastery of the finger-board; his bowing is less finished, wanting that flexibility of wrist, which alone imparts power and brilliancy to the performance, but which does not belong to the German school of violin-playing; he is therefore to be ranked as a sensible rather than a showy per-

former; and one utterly disdainful of the tricks and fooleries now-a-days too prevalent. M. Molique is also a clever composer, who, but for the eagerness of the Philharmonic Directors to fish up anything foreign, might have retained a very creditable station amongst the better order of modern musicians; but the said directors, having somewhat indiscreetly thrust him forward as a symphonist (either without examining his work or with a woful misjudgment of its merits) the musical public of London have been set upon trying him by a severer test; and, if it be a dispraise (which we question) M. Molique's silver has been found not to be gold. M. Mohr is a flautist, capable of all that is most difficult and elaborate upon his instrument; he is also a violin player, and sustains correctly, but perhaps rather weakly, the second violin in the quartets. M. Hausmann is well known in this country as a violoncellist; his facility of execution has led him to emulate the tones and quality of the violin, and thereby to neutralize the more substantial properties of the instrument, so essential in concerted performance; he, however, as well as his colleagues, is an artist possessing talents of a very superior order. With these is associated Mr. Hill, the well known tenor player, whose ability for the duty undertaken, we must consider to equal, and perhaps to surpass, that of either of the parties concerned. Such are the rivals of our old friends of the established Quartet Concerts. Comparisons are said to be odious, but we are forced upon comparing the aggregate merits of the two quartets; and, without meaning to detract one particle from the just value of the present party, or wishing to pronounce their competitors as perfect quartet players, we must be permitted to award the preference to Messrs. Blagrove, Gattie, Dando, and Lucas.

The performance opened with Mozart's well known C minor quartet; it was very well played, especially in the last movement, which was rendered with unusual sprightliness and spirit, though even here, the characteristics of M. Molique's playing deprived the lovely *cantabile* episode, which is wont to charm all hearers, of that more intense poetical expression with which we have been accustomed to hear it given, by professors practised in a larger system of bowing, and (if we may be allowed the expression) a warmer tone of colour. M. Mohr played a flute *fantasia*, full of all sorts of difficulties, with an ease that reconciled them into mere pastime. Beethoven's A minor Sonata, for pianoforte and violin, concluded the first part; it was capitally played by Madame Dulcken and M. Molique, with far less of the cruel changes of time, pauses unmarked, mis—we beg pardon, new readings, and other abominations to which recent custom has given license, and fashion has afforded toleration. The lady, with her usual vivacity, was ever and anon upon the verge of going astray; but the good-natured inflexibility of her Mentor as constantly checked her feminine proneness to err, and lured her triumphantly along the path of rectitude and musical virtue. To us, this was the crowning performance of the night; and the burst of applause at its conclusion was a convincing proof that Beethoven—poor uncredited

mortal!—was indeed a tolerably correct judge of what he wrote and intended.

The second part commenced with an MS. quartet of M. Molique, which naturally excited a lively interest in the company. It is a clever production, and was very cleverly played; it is happily conceived, and well written for the instruments; it is a pretty bouquet of art, but it wants the odour of genius; it is not plagiarical, but it is full of suggestive reminiscences; it might have been written by Haydn, or even Mozart, had they lived till now and forgotten their native ardour and passion; but assuredly it could not have been written at all, had they not been born and had they not left us precious things to imitate, though not to equal; and we are of opinion that, with the exception of the very pretty *scherzo*, the quartet will leave no very lasting impression on the minds of its hearers. The last instrumental piece, was a series of variations on the air generally known as "Weber's last Waltz," executed by M. Molique; it was a most capital piece of fiddling; free from affectation, neat, delicate, and perfect.

Miss Bassano, Miss Marshall, and Mr. J. Bennett, were the vocalists; the ladies were very happy in the duet from Freischütz, "Come, be gay;" and the three concluded the concert, with a composition of Curschmann, the merits of which were not very striking. The second soirée will be given on Thursday next.

MRS. ANDERSON'S CONCERT.

We were not complimented with the usual invitation to this concert, which took place on Friday, in the Opera Concert Room; but we gladly notice it, to commend the employment of an efficient orchestre, under the leadership of Mr. Loder, which must have greatly enhanced the interest and pleasure of the performance.

ROYAL ACADEMY CONCERT.

A more judicious programme, and a far more interesting performance than either of the preceding concerts of the Institution this season, attracted a crowded audience on Saturday last; and, what is even higher praise, sent all parties home pleased and satisfied. The two great objects for which, we presume, these concerts are given—viz., to exhibit the progressive proficiency of the students, and to place before them the most sterling exemplary matter for consideration and performance—these two objects, were on Saturday pretty adequately attained; and the minor intention, that of assisting the funds of the Institution, we should think, by the appearance of the room, must have been realized.

The concert commenced with an overture, the composition of Miss Emma Bendixen, one of the King's Scholars, and a very promising pupil of Mr. G. A. Macfarren. The sex, the age, and the laudable ambition of the composer, might well have disarmed criticism, even had we felt the sour and caustic contents of our judicial ink-bottle to have been stirred up; but the reverse was the case, and the pure and pleasant part of the fluid is alone essential. The overture is indeed a capital study of composition, and something more—it has evidences of knowledge and indications of genius

unmistakeable. It would be worse than idle to estimate it as a finished work, but we may be permitted to admire the blossom, without bringing it into invidious comparison with the richer fruit; we, therefore, most cordially congratulate the young lady on the success of her spirited attempt, hoping it may prove a stimulus to continued enterprise; the execution of this piece by the orchestra, was less steady and perfect than could have been wished. Miss Lear is entitled to great praise for her selection of Spohr's *scena*, "Si lo sento," which she executed with a pure intonation, and feeling of the author's intention, that won her cheering plaudits and golden opinions. Miss E. Birch sang Arne's "Hymn of Eve" very pleasingly; but why it should have an organ accompaniment is difficult to conceive, seeing that Eve's orisons must have been accompanied by the birds, if at all.

Miss Barker played Hummel's concerto in E flat, lopped of its heart and limbs. We recollect an Academy concert last year, at which a pupil of Mr. Mudie was set down to play a mutilated concerto, and it was generally spoken of in the room, that Mr. Mudie's sensible interposition had procured the performance to be entire; Mr. W. S. Bennett might have followed this example with credit, and thus have afforded his talented pupil an opportunity for the full display of her capability. Miss Flower, and Mr. H. W. Jones sang Rossini's "Bel' imago," and Misses Mason and Lear, Messrs. F. Cox, H. W. Jones, and Stretton, gave the introduction to "Guillaume Tell," with the chorus, in a very clever and effective style. Another mutilation terminated the first act, the opening movement of Hummel's Septet in C, which was very well played by Miss Read, Messrs. Wells, Jay, Wilson, Goodban, Carran, and Howell; and as it concluded the act, was somewhat more tolerable than such matters usually are, from the circumstance of its not coming in contact with any succeeding piece, and so probably neutralizing the author's intention.

The second part opened with the charming overture and introduction to "Oberon," capitolly played and as well sung by Misses Mason and Davenport, and Mr. Von Hoff, with a full chorus; this was followed by the first finale of "La Clemenza di Tito," equally well rendered by Misses Bassano, Reeve, Duval, Davenport, and Mr. H. W. Jones, and both most deservedly applauded. Mr. Baker played a Polonaise of Meysser, with an introduction of his own, in a style to reflect great credit on his violin master, Mr. H. G. Blagrove, as also upon Mr. G. A. Macfarren, his master for composition. This piece was enthusiastically received. Another composition of one of the students, a very charming canzonet of Mr. H. B. Richards, entitled, "Yes, thou art changed," was exquisitely sung by Miss Marshall, and richly merited the plaudits that ensued. Beethoven's March and Chorus, from the "Ruins of Athens," concluded this excellent concert, which may fairly challenge competition with any academic performance within our recollection. It is always pleasurable to praise—but eminently so, when it is to foster and encourage the young.

MR. BENEDICT'S CONCERT.

The "Monster" concert, which created such a stir in the metropolis some twelve months since, and has slept with occasional starts and ineffectual rousings during the winter, opened all its magnetic and starry eyes on Monday last in the Haymarket, and engulphed within its rapacious swallow a meal of beauty and fashion, quality and quantity, choice, delicate, and dainty, (to say nothing of the dressing) that might well satisfy the most voracious, and startle the sceptical. In other words, Mr. Benedict held his annual musical Levee in the Opera Concert Room, and by the numbers in attendance, and the interesting presentations that took place, offered a formidable rivalry to doings of a more important, but scarcely less imposing character. The entertainment commenced with Rossini's Quartet from "Bianca e Fallero," after which Miss Dolby sang the very pretty song from *Oberon*, "O Araby, dear Araby," in which the innocent wandering Bedaweeh less laments than recollects the pleasure of her native Hejaz, with a naive and delicate expression that was charming, and fully developed the air of romance of which it is composed—but we must not suffer ourselves to be drawn into details of a performance which lasted, by our own calculation, full three hours of the clock, and continued we know not how long after we departed. Suffice it to be known that Mesdames Persiani, Frezzolini Poggi, Moltini, Ronconi, Heinefetter, Pacini, E. Grisi, and "Miss" Dolby,—Signori Mario, Guasco, Poggi, R. Costa, Lablache, F. Lablache, Staudigl, and "Mr." John Parry, formed the vocal strength; and Messrs. Molique, Cavallini, Parish Alvars, Pirkhert, Puzzi, Benedict, and Costa, were the instrumental attraction. Each of this mighty phalanx performed her or his piece of wonderment in their several ways, and the whole combined in a "Coro Pastorale," composed expressly for the occasion by Signor Costa (in emulation of the last year's much lauded "Preghiera")—a sort of slowish quadrille tune which the audience listened to with rapt ecstasy, and the performers sported with it like children at a holiday game.

All this seems to us extremely unwise, and very like the boy with the golden egg. Such forced attractions may answer the purpose for a time; but they are cruel to competitors, they cheapen and degrade the art, by giving more than enough for the money, and eventually they must wear out the patronage of the public, and destroy the artist's legitimate means of advantage. While we are writing, we learn that Monday's speculation has yielded a very considerably less profit than the "Monster" Concert of last year—we cannot regret this, especially as we understand Mr. Benedict's recent benefit at Covent Garden Theatre was a productive one, and therefore has enabled him to bear the loss.

WESTMINSTER HARMONIC SOCIETY.

This Society, instituted for the promotion of a taste for sterling Music, meets at Eight o'Clock every Monday evening, for vocal and instrumental practice, and offers peculiar facilities to persons desirous of becoming practical musicians by playing or singing in concert, under the direction of

an experienced conductor, and leader. We feel bound to afford every encouragement to Institutions of this nature, which, situated in the centre of a densely populated and laborious vicinity, offer the double advantage of musical cultivation to the members, and a cheap and rational recreation to their industrious neighbours and friends.

The Westminster Harmonic Society gave a performance of sacred music, on Monday evening, in the Theatre of the Mechanics' Institution, Great Smith Street; at which we remarked, as we usually do in such meetings, that the applause was always administered in the right places, though perhaps a little more noisily than in politer purlieus—a proof that music is the art most nearly akin to nature. Haydn's twelfth symphony, minus the slow movement, (doubtless in emulation of loftier fashionable bereavements), Mozart's twelfth Mass, and a miscellaneous act, formed the bill of fare. These were supported by a tolerable orchestra, a choir of some forty voices, and Mesdames Ward, Thornton, and Cubitt, Messrs. Turner and Stretton as solo vocalists. The band was led by Mr. T. W. Cook, and the whole was conducted by Mr. F. Webb, to whom great praise is due.

Martini's overture to Henry IV, "In native worth," by Mr. Turner; "What though I trace," by Miss Thornton; Pergolese's "O Lord have mercy," by Mr. Stretton; and the chorus, "For unto us," were immeasurably superior to the rest of the performance. Mr. Stretton's delivery was the essential spirit of prayer; and we left the concert immediately after, as though we had received the ultimate benediction of the evening service from the lips of an archbishop.

We have but one word to say in the shape of demur, and that is not altogether dispraiseful—the Society is somewhat too ambitious—if it would confine its efforts to tasks of less difficulty, its success might be complete.

MR. WILSON'S ILLUSTRATIONS.

A still more numerous attendance than that of the preceding evening, rewarded Mr. Wilson's patriotic and artistic exertions on Monday last, when he repeated his dissertation on the National Airs of England, giving several of our fine old ballads, with a truth and vigour, a voice and style, and with a feeling of each several subject, that won for him the enthusiastic applause of his hearers. Every lover of music, and of the arts of his country, of which music is at once the most delightful and the one most requiring encouragement—every visitor from the provinces, who comes to enjoy a month's metropolian air made ethereal by the abundant admixture of French and German vocalities—nay, every stranger, who pretends to any relish of the sensible and sterling—should spare one evening, at least, for a visit to the Music Hall, Stere Street, and the enjoyment of unsophisticated song.

SOCIETA ARMONICA.

The following is the highly interesting Programme of the Fifth Concert of this Society, which took place on Monday night.

FIRST PART.

Symphony, in F Major, (No. 8.) Beethoven.

Duetto. Sig. Mario and Sig. Lablache.
—"Voglio dire."—(Elisir.) Donizetti.
Romance. Madlle. Moltini.—"Al
dolce guidami."—(Anna Bolena.) Donizetti.
Quintetto, in E b Minor, Pianoforte,
Violin, Viola, Violoncello & Contra
Basso, Messrs. Forbes, Loder, Hill,
Lindley, and Howell. Hummel.
Aria. Sig. Mario.—"Tristo e fuor." Schiro.
Duetto. Madlle. Moltini, and Sig.
Lablache—"Dove mai trovarlo."
—(Elisa e Claudio.) Mercadante
Overture.—"Euryanthe." Weber.

SECOND PART.

Overture. "Midsummer Night's
Dream." Mendelssohn Bartholdy.
Aria. Sig. Lablache.—"La Danza" Rossini.
Fantasia. Clarinet.—Sig. Cavallini. Cavallini.
Duetto. Madlle. Moltini and Sig.
Mario.—"Un tenero core."—(Ro-
berto Devereux.) Donizetti.
Overture. "Anacreon." Cherubini.
Conductor, Mr. Forbes.—Leader, Mr. Loder.

Beethoven's magnificent symphony went off with great spirit. The superb "Euryanthe" overture was most excellently performed, as was also the fascinating "Midsummer Night's Dream." We must confess our non-enjoyment of Cherubini's "Anacreon," owing to the moveable state of the audience during its performance. The highly amusing duet from "l'Elisir d'Amore" was sung to perfection, and encored, and jolly Lablache convulsed the room with laughter in Rossini's "Danza," which shared the like honour. Hummel's Quintetto was admirably played and well received. Signor Cavallini performed his *Fantasia* on the air of the quack doctor's song in "Elisir" with his usual dexterity and applause—this was in lieu of a harp performance by Mr. Parish Alvars, previously advertised and elaborately criticised by the musical historian of the *Morning Post*, who, not happening to be present, ventured a species of Irish prophecy, and proved—a false prophet.

The room was excessively crowded. The sixth and last concert of the Series will take place on Monday, June 6th.

GERMAN OPERA

We have little to say this week about the Germans. "Don Juan" and "Zauberflöte" have been repeated, and "Fidelio" has brought the best house of the season. Standigl is by far the best Pizarro we ever saw, and Heinefetter, in Fidelio, is all but perfect. The novelty during the week has been the "Robert le Diable" of Meyerbeer, an opera which, though it doubtless contains many decided indications of genius, has been elevated by the Parisian critics far above its merits, since it assuredly lacks most of the requisites for a fine opera. It is not deficient in beautiful melody, nor is it wanting in brilliant and effective instrumentation, nor does it fail in *character*; and moreover, by the side of "Die Vestalin," it is a veritable chef-d'œuvre—still we think it tediously spun out, and depending more on its general effect than its general merits. More of this opera next week, after a second hearing, and until then we shall defer our judgment.

HER MAJESTY'S THEATRE.

The revival of Fioravante's comic opera, "Le Cantatrici Villane," has brought this theatre at

once to its popular zenith. This pleasant work has been frequently restored to the stage since its production about half a century since, and recently, on its performance by the Italian company in Paris, produced a very considerable sensation. It has been retouched by several composers, and is interspersed with some favorite pieces by other hands; but sufficient of the original score is retained to shew the vast superiority of the former to the present Italian school; and to let us into the secret of how much many moderns, and some too of very extended fame, have borrowed from their pleasing and talented predecessor. The opera is supported by Madame Persiani, Madame Frezzolini Poggi, Signor F. Lablache, Signor Stella, and the Lablache; we need not say how ably; nor need the world wonder that the theatre overflows nightly with such an attraction, aided too by the dancing of Cerito and Perrot.

Foreign.

AUGSBURG.—May 2.

Our *Gazette* states that Herr Mendelssohn Bartholdy has applied, at the recommendation of the Prussian Government, to Mons. Scribe, of Paris, for the libretto of an opera which he is engaged to write for the Royal Theatre of Berlin.

BERLIN.—April 28th.

The "Antigone" with the choruses of Mendelssohn, still continues very attractive, and shares with Meyerbeer's "Huguenots" the popularity of the day. A new symphonic chantante by Mendelssohn has been performed, of which the critics say, it possesses much talent but no genius.

BRUSSELS.—May 12th.

Mons. Thalberg the pianiste has been here a short time, previous to his departure for London. After the London season, it is understood here that he will take a trip up the Rhine, returning to Brussels in October, where he will perform in a grand concert. He will subsequently make his first professional tour through Holland.

Miscellaneous.

Mrs. BISHOP.—As it has been given out by Mrs. Bishop's friends that her object in going abroad with Bochs, is to realize a sum of money for the support of her children, and as it has been further stated, that she had remitted large sums for that laudable purpose, since her departure, we have made it our business to enquire into the truth of the statement, and find that it is wholly without foundation; she has never sent a shilling for the use of her children, nor has she ever made any enquiries after them.

Mrs. SALMON.—We are glad to see, by a list, just printed, of the Subscriptions towards purchasing an annuity for Mrs. Salmon, that the committee have received upwards of a hundred pounds; but it will require four or five times that amount, to procure for the unfortunate lady anything like a comfortable maintenance.

MISS ADELAIDE KEMBLE, MISS RAINFORTH, AND MESSRS. BALFE AND SHRIVALL have been singing with the greatest success at the Theatre Royal, Dublin. Miss Kemble and Miss Rainforth were expected in London yesterday; they both sing at Messrs. Blagrove and Parry's concert to-morrow evening.

SIR JOHN ROGERS'S CHURCH SERVICE was performed at the Hanover Chapel on Sunday, by the pupils of the Academy of Music; as a composition, it does the author great credit.

SACRED HARMONIC SOCIETY.—One would imagine from the crowded state of Exeter Hall, at most of the performances given by the Sacred Harmonic Society, that a large sum of money would be derived from them; but it will be seen by the following statement, printed by the committee, that the concerts barely cover their own expenses.

Abstracts of receipts and payments of concerts, from Christmas, 1840, to Christmas, 1842.

CONCERTS.	RECEIPTS.			EXPENSES.		
	£.	s.	d.	£.	s.	d.
1	280	0	0	191	5	0
2	341	1	0	192	0	7
3	154	6	6	191	15	7
4	255	12	6	189	5	0
5	143	15	0	199	5	10
6	281	9	6	196	5	4
7	82	1	6	210	12	1
8	161	17	0	208	12	2
9	286	0	4	193	9	4
10	153	18	6	212	11	11
11	251	7	6	213	4	5
12	174	9	0	195	5	10
13	112	0	6	200	14	8
14	146	15	0	214	5	0
15	186	16	6	211	1	5
16	162	11	0	197	14	7
17	285	1	6	198	0	9
	£3459	6	6	£3415	9	6
	Incidental expenses			21	7	0
	Profit			22	10	0
				£3459	6	6

The admission to the body of the Hall, is three shillings; reserved seats, five shillings. We believe that the members and subscribers, who pay one pound per annum, receive a free ticket each to the first performance of every oratorio, but not when it is repeated. The Hall will accommodate, it is said, nearly three thousand persons, and we have seen it crowded on many occasions; but the above statement is worth a hundred speculative opinions, and tells a plain, unvarnished tale, not to be refuted.

MUSIC OF THE WEEK.

Italian Operas at Her Majesty's Theatre, on Saturday and Tuesday.
German Operas at the Theatre Royal, Covent Garden, this evening, to-morrow, Monday and Wednesday.
Mr. Edward Taylor's Lecture, Royal Institution, this day.
Mr. H. Russell's Vocal Entertainment, this evening.
Mr. H. G. Blagrove and Mr. John Parry's Concert, To-morrow evening.
Philharmonic Rehearsal on Saturday morning.
Don F. Huerta's Guitar Performance, at Zeiler's Pianoforte Ware-rooms, on Saturday.

Rehearsal of the Messiah on Monday morning.
Madame Dulcken's Concert on Monday morning.
Philharmonic Concert on Monday evening.
Mr. Wilson's Illustrations on Monday evening.
Madlle D' Espourrin's Concert on Tuesday morning.
Mr. Thilberg's Concert on Wednesday morning.
Mr. Wilson's Entertainment on Wednesday morning.
The Messiah, for the benefit of the Royal Society of Musicians, on Wednesday Evening.
Miss and Mr. Dorrell's Concert on Thursday morning.
MM. Molique, Mohr, and Hausmann's Soirée on Thursday evening.
Promenades Musicales at the Surrey Gardens, this evening, Monday and Tuesday.

To Correspondents.

Subscribers are requested to give notice at the Office of any irregularity in the delivery of their numbers; also if it be their wish to discontinue receiving the same, as it will be readily seen that till such wish has been communicated they will be accountable for the usual amount of subscription.

"J. W. L."—We should think a line addressed to Mr. Watts, 45, Cirencester Place, would obtain the required information; but we caution "J. W. L." that the Philharmonic Society are very jealous of imparting their profound secrets.

"W. L. P."—We agree with some of his arguments, but we do not consider his epistle on the whole sufficiently sagacious for the columns of the Musical World.

"Musicius."—Received with thanks.

Mr. John Parry, Senior, was born at Denby in Wales, vide, the Biographical Dictionary of Musicians.

"C. J. B."—We cannot enter into his grievances with the committee of the Society of British Musicians; for ourselves, we are inclined to think "C. J. B." is the party to blame.

"Norwich."—Mr. R.'s two letters are received—we are all liable to mistakes, critics not less than their readers.

"Cambridge."—Mr. T. A. Walmisley's remittance is acknowledged with thanks.

Mrs. Davis—the Rev. J. Watson.—Their subscriptions have also been received and placed to their account.

"Dublin."—H. B.'s communication arrived too late for insertion in the present number.

"Jersey."—Ditto. ditto.

Several other provincial communications are necessarily postponed till next week.

POSTSCRIPT.

PROGRAMME OF THE EIGHTH ANCIENT CONCERT,

Wednesday, May 25th, 1842.

UNDER THE DIRECTION OF HIS GRACE THE DUKE OF WELLINGTON.

Conductor, Mr. Bishop. Leader, Mr. F. Cramer.
Organ, Mr. C. Lucas.

PART I.

Coronation Anthem. "The king shall rejoice." Handel.
Air. Miss Birch.—"Angels, ever bright."—(Theodora). Handel.
Duetto. Madame Caradori, and Signor Mario.—"Il tuo destino ingrato."—(Mitridate). Nasolini.
Recit. "And the Angels." Trio. "Most beautiful appear." Chorus. "The Lord is great."—(Creation). Haydn.

Cavatina. Miss Hawes.—"Pagafui."—(Proserpina). Winter.
Sestetto. "Sola, sola."—(Il Don Giovanni). Mozart.
Aria. Signor Mario.—"O cara imagine."—(Il Flauto Magico). Mozart.
Glee. "When winds breathe soft." Webbe.
Recit. Madame Caradori.—"Sposa, Eurydice." Aria. "Che farò." (Orfeo). Gluck.
Recit. Mr. Hobbs.—"And God said." Recit. acc. "Insplendour bright." Chorus. "The heavens are telling."—(Creation). Haydn.

PART II.

Overture. (Fidelio). Beethoven.
Air. Mr. Phillips.—"Shall I in Mamre's"—(Joshua). Handel.
Military Symphony. Song. Mr. Harrison.—"Come, if you dare."—(King Arthur). Purcell.
Duetto. Madame Caradori, and Miss Birch.—"Sull'aria."—(Le Nozze di Figaro). Mozart.
Madrigal. (Full Choir).—"Down in a flowery vale." Constantius Festa, 1541.
Terzetto. "Oh! dolce."—(Gl'Orsaj ed I Curiaj). Cimarosa.
Duetto. Madame Caradori, and Signor Giubilei.—"Quel sepolcro."—(L'Agnese). Paer.
Coro. "Bella vita militar." Quintetto. "Discrivermi."—(Cosi fan tutte). Mozart.
Aria. Signor Maria.—"La mia cara, ah! tu vedrai." Portogallo.
Chorus. "Gird on thy sword."—(Saul). Handel.

The trios, glees, and concerted pieces, were sung by Messrs. Caradori, Birch and Hawes; Messrs. Hobbs, Harrison, Hawkins, Peck, Giubilei and Phillips.

Advertisements.

THE ROYAL SOCIETY OF FEMALE

MUSICIANS. Established 1839, for the relief of its distressed Members, under the patronage of her most Gracious Majesty the Queen, and her Majesty the Queen Dowager. Annual grand concert, Hanover Square Rooms, on Friday Evening, June 10, 1842. Vocal Performers:—Miss Bassano, Miss Birch, Miss Bruce Wyatt, Miss Dolby, Miss Adelaide Kemble, Mrs. W. Loder, Mrs. Mason, Miss Rainforth, Mrs. W. H. Seguin, Mrs. T. H. Severn, Mrs. Aveling Smith, Miss Steele, and Mrs. A. Toulmin; Mr. J. Bennett, Mr. A. Ferrari, Mr. W. H. Seguin, Mr. John Parry, and Mr. H. Phillips. Instrumental Performers:—Miss Calkin and Miss Orger will perform Mozart's Grand Duet Concertante for Two Pianofortes; Mr. H. G. Biagrove, a Solo on the Violin; and Mr. Parish Alvars, a Fantasia on the Harp. The Band will be most extensive and complete.

Leader, Mr. F. Cramer; Conductor, Sir George Smart. All the Performers most liberally render their services gratuitously on this charitable occasion.

Tickets, Half-a-Guinea each; Reserved Seats, One Guinea each. J. W. Holland, Sec., 23, Vincent Square.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

MR. THALBERG WILL PERFORM AT

MR. KIALLMARK'S GRAND MORNING CONCERT, Saturday, June 4th, in addition to the following eminent artists:—Madame Stoeckel Heinefetter, Miss Williams and Miss A. Williams, Herr Staudigl and Herr Kroff, Instrumental, M. M. Molique, Mohr, Hill, Hausmann, Harper, Lazarus, Richardson, and Signor Dragonetti. Harp, Mr. Frederic Chatterton. Concertina, Signor Giulio Regondi. Mr. Thalberg will perform a grand fantasia and a grand duet for two Pianofortes with Mr. Kiallmark; and Mr. Kiallmark will also perform in Hammel's Septour Militaire. To commence at Two o'clock. Conductor, Mr. M. Cooke.

Tickets, 10s. 6d. each; and Reserved Seats near the Pianoforte, 15s. each; to be had of Mr. Kiallmark, 39, Percy Street, Bedford Square; and at the principal Music Warehouses.

MR. G. A. MACFARREN, Professor of Harmony in the Royal Academy of Music, respectfully acquaints his pupils and friends, that he has resumed his *MORNING CLASS*, for the study of Harmony and Composition, and gives single lessons as usual.
At Home daily till Twelve.
No. 14, North Crescent, Bedford Square.

On the 1st of June, No. 1, of

HULLAH'S PART MUSIC for Four Voices, containing Nine Pieces of Sacred, and Eight of Secular Music.

HULLAH'S PART MUSIC will be published in Score, and also in Parts for the several Voices. Orders must therefore specify, whether the Score, or the Soprano, Alto, or Bass, Part is required.

The price of the Score is Half-a-Crown; of the Parts, Eightpence each; and a new Number of each, Score and Parts, will appear Monthly.

Published by JOHN W. PARKER, West Strand, London, and sold by all Booksellers, Musicians, and Dealers in Periodical Publications.

Psalm Tunes and Anthems, by Old Masters. Handsomely Printed in 4to, Cloth, price 12s.

SACRED MUSIC. Selected from the

Compositions of TYR, TALLIS, GIBBONS, RAVENSCROFT, &c.; in score, with Organ Accompaniment, and adapted to portions of the different Versions of the Book of Psalms; with a Preface on the Music of the English Church. This volume contains several short but excellent Compositions by Old Masters, hitherto little known, suited for Schools and Churches, many of which may be used as anthems.

"We recommend this Collection to all lovers of Sacred Music."—*Oxford Herald*.

"We hail with pleasure any publications like the present one, calculated to encourage a legitimate style of Ecclesiastical Music."—*Church and State Gazette*.

James Burns, 17, Portman Street.

HANDEL'S MESSIAH will be performed, for the BENEFIT of the

ROYAL SOCIETY OF MUSICIANS.

In the HANOVER SQUARE ROOMS, on WEDNESDAY EVENING, June 1st, under the patronage of Her Majesty and the Queen Dowager, also of the Royal and Noble Directors of the Concerts of Ancient Music. Principal Singers—Miss Adelaide Kemble, Miss Birch, Miss Rainforth, Mrs. A. Toulmin, Miss Marshall, and Miss M. B. Hawes; Mr. Bennett, Mr. Pearsall, Mr. Stretton, and Mr. H. Phillips; assisted by the eminent Instrumental and Choral performers belonging to the above Concerts.

Tickets, 15s. each; to be had at the Music Shops. The Public Rehearsal will take place on Monday Morning, May 30th; Tickets 10s. 6d. each.

J. A. WOOD, Secretary.

MUSIC HALL, STORE STREET, BEDFORD SQUARE.

On MONDAY, MAY 30th, 1842, at Eight o'clock,

MR. WILSON

WILL REPEAT HIS

SELECTED ENTERTAINMENT, Comprising many of the most admired of the SONGS OF SCOTLAND,

Sung by him in his other Entertainments.

Pianoforte Accompanist, Mr. LAND.

The next Entertainment will be given at Store Street, on Monday, the 6th of June.

Tickets, 2s. each; Family Tickets to admit three, 5s.; Reserved Seats, 2s. 6d.; Private Boxes for Six persons, 15s.; for Eight, 21.

Tickets may be had at the Music Hall, at Messrs. Cramer, Addison, and Beale's, Regent Street; at Messrs. Duff and Hodgson's; at Mr. Crew's, Bookseller, 27, Lamb's Conduit Street; at Messrs. Keith, Prowse, and Co's, 45, Cheapside; and at Mr. Wilson's, 41, Regent Square.

Preparing for publication, the Scottish Songs, as sung by Mr. Wilson, and arranged by him from the most authentic sources, for his Entertainments.

THE SECOND GREAT CHORAL

MEETING of Classes instructed in Singing on the method of Wilhelm, under the Sanction of the Committee of Council on Education, by Mr. John Hullah, will be held at Exeter Hall, on Saturday, June 4th, at 5 o'clock. The Semichorus will consist of Five Hundred Voices: the Chorus of Fifteen Hundred.

Tickets for Reserved Seats on the Platform, price, 10s. 6d. each, may be obtained at Mr. Parker's, 44s, West Strand.



HER MAJESTY'S THEATRE ON SATURDAY EVENING,

MAY 28th, will be performed Fioravante's Opera entitled CANTATRICE VILLANE. Rosa, Madame Persiani; Agatha, Madame Frezzolini, who has obligingly consented to take the part; Giannette, Mad. Bellini; Don Baccalo, Signor F. Lablache; Carline, Signor Stella, and Don Marco Bomba, Signor Lablache. To conclude with the admired Ballet L'ELEYE D'AMOUR, principal parts—Mademoiselle Cerito, Madlle. Fanny, Madlle. Fleury, Madlle. Camille, and Madlle. Guy Stephan, M. Desplaces, and M. Perrot. Applications for Boxes, Stalls, and Tickets to be made at the Box-Office, Opera Colonnade.

UNDER THE IMMEDIATE PATRONAGE OF HER MAJESTY.

PHILHARMONIC SOCIETY.
Established in the year 1813.—The Public is respectfully informed that the Sixth Concert for the present season will take place at the Hanover Square Rooms, on Monday next, May 30th.—To commence at Eight o'Clock precisely. Terms of Subscription to the Eight Concerts, Four Guineas; and for the accommodation of those Subscribers who may have friends to introduce, Single Tickets for any one of the Concerts, One Guinea each, or Double Tickets admitting two Persons, £1. 10s. each.

**MESSRS. MOLIQUE, MOHR, AND
HAUSMANN'S SECOND SOIREE MUSICALE**
will take place at the Hanover Square Rooms, in the presence of H. R. H. the Duke of Cambridge, on Thursday, June 2, for which Miss Adelaide Kemble is engaged. Subscription Tickets for the Second and Third Soiree, 15s.; Family Ticket to admit Three to a single Soiree, One Guinea; Single Ticket, Half a Guinea; to be had at 56, Devonshire Street, Portland Place; and at the principal Music Shops.

**M. ME. DULCKEN'S ANNUAL
GRAND MORNING CONCERT ON MONDAY,**
May 30, in the Opera Concert Room.—Vocalists, Mesdames Persiani, Frezzolini Poggi, Caradori Allan, Moltini, Adelaide Kemble, Birch, and M. B. Hawes; Signori Mario, Poggi, F. Lablache, Lablache, Mr. John Parry, and Herr Staudigl. Madame Dulcken, with another eminent Pianist; Harp, Mr. Parish Alvars; Clarinet, Sig. Ernesto Cavallini; Conductor, Mr. Benedict Boxes, Stalls, Reserved Seats near the Piano-forte, and Pit Tickets, to be had of all the principal Musiciansellers, and of Madame Dulcken, 8, Somerset-street, Portman-square.

**THE QUEEN'S CONCERT ROOMS, HANOVER
SQUARE.**
Under the Immediate Patronage of Her Royal Highness the DUCHESS OF GLOUCESTER.

MR. FREDERICK CHATTERTON
(Harpist to Her Royal Highness the Duchess of Gloucester, and to the Courts of France and Belgium) has the honor to inform the Nobility, Gentry, his Friends, and Pupils, that his grand Morning Concert will take place at the above Rooms on Monday, June 6th, to commence at Two o'Clock precisely. Vocal Performers, Madame Stoeckel He nefetter, Miss Birch, The Misses Pyne, Miss Binckes (Pupil of Mr. Aspull), and Mrs. William Loder, Herr Staudigl, and Signor Ghibelli, Mr. J. Calkin, and Mr. John Parry. Mr. FRED. CHATTERTON will perform on Blazdell's Royal Elizabethan Harp a New Grand Fantasia of his composition, entitled La Premiere Visite aux Tuileries, as performed by him before their Majesties the King and Queen of the French, at the Grand Concert given in the Hall of the Marshals of France at the Palace of the Tuileries; also a Morceau Militaire for Three Harps, with Mr. J. Ireland and Mr. J. Elston. And in consequence of the great success attending the first introduction into this country of the Works of the renowned Parish Alvars, at his last Concert, he will on this occasion perform his Grand Fantasia, dedicated to Thalberg, also his Trois Romances Caracteristiques illustratives of the Works of Byron and Dante. Piano-forte, Mr. Kjalmark. Concertina, Master R. Blagrove. Conductor, Mr. W. Aspull. Tickets, 10s. 6d. each, to be had of Mr. Frederick Chatterton, 61, Great George Street, Easton Square; at Mr. Blazdell's Harp Manufactory, 34, Upper Chancery Street, Fitzroy Square; and at the principal Musiciansellers.

MR THALBERG begs to acquaint the Nobility and Gentry that his **SECOND & LAST CONCERT** will take place on Wednesday Morning, June 1st, at the Hanover Square Rooms. Mr. Thalberg will perform several new compositions. Eminent Vocal and Instrumental Performers will be engaged for the occasion. Conductor, Mr. Benedict. Tickets, 10s. 6d. each; Reserved Seats, 21s. each; to be had of Cramer and Co., 201, Regent Street; and at all the principal Music Warehouses.

CONCERT ROOM, HANOVER SQUARE.
MADLLE. D'ESPOURRIN has the honor to announce, that her Concert will take place on Tuesday Morning, May 31st, under the most distinguished Patronage; to commence at Two o'clock precisely. Vocal Performers: Mesdames Caradori Allan, and Aveling Smith, and the Misses Williams, Messrs. A. Sola, A. Novello, Ghibelli and John Parry.—Instrumental Performers: Piano, Mr. Benedict; Harp, Madlle. D'Espourrin; Clarinet, Signor Cavallini; Concertina, Signor Giulio Regondi; Flute, Mr. Carte; Horn, Mr. Jarrett; Conductors, Mr. Benedict and Mr. Sixto Perez. Tickets, 10s. 6d. each; to be had of Madlle. D'Espourrin, 41, Dorset Street, Baker Street, and at the principal Music Shops. Reserved Seats, 15s. each; to be had of Madlle. D'Espourrin, only.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.
MISS DORRELL AND Mr. W. DORRELL, Professors at the Royal Academy of Music, beg respectfully to announce to the Nobility, Gentry, and their Friends, that their Morning Concert of Vocal and Instrumental Music, under the Immediate Patronage of Her Royal Highness the Duchess of Gloucester, and other names of distinction, will take place at the above Rooms, on Thursday, June 2nd, 1842, to commence at Two o'clock precisely. An Engagement will be offered to M. Duprez (the celebrated Tenor Singer), should he arrive in London in time. The Orchestra will be on the most extensive scale, selected from the Philharmonic, Italian Opera, and (by permission) the Royal Academy of Music, under the direction of Mr. W. Stoddard Bennett. Leader, Mr. F. Cramer. Tickets, Half-a-Guinea each; to be had of Mr. and Miss Dorrell, 43, Warren Street, Fitzroy Square; and at the principal Music Shops. A limited number of Reserved Seats, 15s. each, to be had only of Mr. and Miss Dorrell.

NATIONAL MUSIC HALL. Capital £50,000, in 500 Shares of £10 each. Deposit, £1. per Share. Prospectuses and Forms of Applications for the few remaining Shares, to be obtained at the Company's Office; a deposit of One Pound to be paid into the Union Bank of London, Moorgate Street, Pall Mall East; and Argyle Place, Regent Street. Original continued Proprietors of 10 Shares are entitled to an Annual Transferable Free Admission; and original continued Proprietors of 5 Shares a Personal Annual Free Admission. The Company are prepared to receive offers of a Plot or Ground, about 200-ft. by 10-ft., vacant or not, situate within half-a-mile of Charing Cross, for the Erection of this National Building. Letters post paid, to be addressed to the Committee, 6, John Street, Adelphi. J. W. Emerson, Secretary.

CLASSICAL MUSIC.—W. S. BENNETT.
—Caprice for the Piano-forte, composed and dedicated to Madame Dulcken, 4s.

Classical Practice for Piano-forte Students, selected from the most Celebrated Composers, Ancient and Modern, edited by W. S. Bennett, Op. 1, to 7.
No. 1, Clementi's Sonata, Op. 1, 40, in G.
No. 2, Dussek's Sonata, from Op. 35, in C minor.
No. 3, Haydn's Sonata, Op. 78, in E flat.
No. 4, G. F. Pinti's Sonata, from Op. 3, in A.
No. 5, Clementi's Second Sonata, Op. 40, in B minor.
No. 6, J. S. Bach's Sonata, No. 2 of the Suites Anglaises.
No. 7, Woelfl's Introduction Fugue and Sonata, Op. 25.
W. S. Bennett—"In radiant loveliness."—A Canzonet, sung by Miss Birch.
J. P. Knight.—Favorite Ballad, "Oh! could I call the spirit back."
E. J. Nielson.—Popular Song, "I would I were a fairy"—sung with unbounded success at the Provincial Concerts, &c. by Miss Dolby.

MOZART.—A new and correct edition of the Piano-forte Works, with and without accompaniments, of this celebrated composer, edited by Cipriani Potter, No. 1, to 36. Sonatas, Rondos and Aires for the Piano-forte, edited by Robert Barrett. No. 1, Dussek's Sonata, Op. 24, dedicated to Mrs. Chinnery.

A Grand Selection of Sacred Music for a Military Band, from the Works of Handel, Haydn, &c. &c.; as performed before the Queen and Prince Albert.—First Set, by William Webb.

Coventry & Hollier, 71, Dean Street, Soho.

**CORNOPEANS, OR CORNETS A
PISTONS!!!** FROM KEITH, PROWSE & CO'S.
TRIGEAR & LEWIS, PIANO-FORTE, PRINTER & MUSIC-SELLERS, 96, CHEAPSIDE, (corner of Lawrence Lane,) invite the attention of their friends and the public to their List of Prices for the above delightful and useful instruments:—

Cornopeans, with 3 Valves, Shake Key, & Crooks.	3 3
Best French ditto, 3 ditto ditto, in case, complete.	4 4
Ditto, ditto, German Silver mounted, with ditto	5 5
Best English Brass Cornopean, 3 Valves, Crooks, Shake Key, and case, complete	6 6
Superbly finished Copper Ditto, 3 Valves, &c., and case, generally charged 10 guineas.	7 7

Several good Second-hand Cornopeans always on sale. Agents for Nicholson's Improved Flutes.

NEW GERMAN SONGS.—The attention of the public, the trade and the profession, is earnestly solicited to **WESSEL** and **STAPLETON'S** splendid "Series of German Songs," with German and English words, of which the following new numbers are published:—

By **FELIX MENDELSSOHN**.—Six Songs, forming Nos. 239 to 244 of the Series.

No. 239. "Let nought that's earthly pain thee."
240. "Spring is returning."
241. "Fairer the meadow is growing."
242. "The tender greeting."
243. "Oh! come to the Greenwood."
244. "There is a reaper."

By **MOLIQUE**.—Six Songs, dedicated to Miss Masson; forming Nos. 220 to 225 of the Series.

220. "The Ocean sleeps."
221. "If o'er the boundless sky."
222. "They stand around and gaze at me."
223. "Fair Annie."
224. "Oh! that my woes were distant."
225. "How beautiful and exalted."

Also by **MOLIQUE**.—Two Songs, dedicated to Herr Kroß, forming Nos. 272 and 273 of the Series.

272. "When the moon is brightly shining."
273. "Bird fly from hence."

By **SCHUBERT**.—Two Songs; forming Nos. 250 & 251.
250. "Within a streamlet."
251. "The storm is wildly raging."

This unrivalled series includes all the most celebrated and established Songs of Beethoven, Weber, Spohr, Kalliwoda, Loewe, Proch, Curschmann, Lachner, Rucker, Landpainter, &c. &c. &c.

THE BRITISH VOCAL ALBUM. edited by J. W. DAVISON.—Nos. 1 to 18 are now ready. Also by **LOUISE BENDIXEN**, the following Songs; the poetry by **SHELLEY**: "My faint spirit," "As the moon's soft splendor," and "Darkness has dawned in the East."—(These three Songs have been extravagantly lauded by the highest authorities in the Public Press.)

WESSEL AND STAPLETON.—Music-sellers to her Majesty, the Duchess of Kent, the Court, and the army.—Publishers of Brown's "Great Violin School," the entire works of Paganini, Chopin, The Prince of Wales's Album, and the select works of **WILLIAM STERNDALE BENNETT**, 67, Frith Street, Soho.

**DANCING TAUGHT IN THE MOST
FASHIONABLE STYLE,** by **MR. WILLIS**, 41, Brewer-street, Golden-square. Private Lessons at all hours to ladies and gentlemen of any age, wishing privacy and expedition. An Evening Academy on Mondays and Fridays. A Juvenile Academy on Wednesdays and Saturdays. A card of terms may be had on application as above. The Rooms may be engaged for Ball Concerts, &c.

THE COMPLEXION AND SKIN.
ROWLAND'S KALYDOR
An Eastern Botanical Discovery of surprising efficacy for rendering the

SKIN SOFT AND FAIR,
As well as in bestowing a delicate roseate hue to the **COMPLEXION.**

Composed for the most part of Oriental balsamic exotics, to the utter exclusion of all mineral admixture; it is distinguished medicinally for its extreme bland purifying, and soothing action upon the skin, and, by acting upon the pores and minute secretory vessels, expels all impurities from the surface, allays every tendency to inflammation, and, by this means alone, effectually dissipates all redness, tan, pimples, freckles, sunburn, and other unsightly, cutaneous visitations, so inimical to FEMALE BEAUTY. Its constant application will change the most sallow complexion into one of radiant whiteness; while to the NECK, HAND, and ARM, it bestows a delicacy and fairness unrivalled.

TO GENTLEMEN afflicted with a tenderness of the skin in shaving, the application of the Kalydor will be found to allay all cuticular irritation. It effectually heals and prevents chapped and a rough skin and, from its extraordinary efficacy in allaying all incidental inflammation &c. deserves a place among the household treasures of every family.

Price 4s. 6d. and 8s. 6d. per bottle, duty included.

OBSERVE—The Name and Address of the Proprietors,

**A. ROWLAND AND SON,
20, HATTON GARDEN, LONDON.**

Are engraved on the Government Stamp, which is pasted on the cork; also printed in red, on the Wrapper in which each bottle is enclosed.

Ask for **ROWLAND'S KALYDOR.**

Sold by them, and by respectable PERFUMERS and MEDICINE VENDERS.

London: Printed and published by **WILLIAM J. WHITE**, at his office and residence, No. 79, Great Queen Street, Lincoln's Inn Fields, in the Parish of St. Giles, and County of Middlesex, and sold by J. HOUGHTON, at the OFFICE of THE MUSICAL WORLD, No. 98, Jermyn Street, St. James's, and by G. VICKERS, No. 20, Holywell Street, Strand.—Thursday, May 28th, 1842.